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*Now You See It and Other Essays on Design* *The Causes of Wars and Other Essays* *On History and Other Essays* **What Is History?** *Rationalism in Politics and Other Essays* **Taking Our Own Side** **Mickey Mouse History and Other Essays on American Memory** *The Myth of Romantic Love and Other Essays* *On History and Other Essays* **And Other Essays** **The Other Shore** **Rationalism in politics** *Lincoln's Humor and Other Essays* **The Causes of Wars** *Love and Other Ways of Dying* *Seventy-nine Short Essays on Design* *Against Amazon* *On the Currency of Egalitarian Justice, and Other Essays in Political Philosophy* **Michael Oakeshott as a Philosopher of the Creative** **The Voice of Prophecy** **The Revolution Will Be Hilarious and Other Essays** *The Other America* **Making Meaning** **Readings Ancient L.A. and Other Essays** *Odd Man in Dostoyevsky's Stalker and Other Essays on Psychopathology and the Arts* *The Revolution Will Be Hilarious: & Other Essays* **Old Age and Other Essays** **Refracting Vision** **Revolution by Reason and Other Essays** **by Oswald Mosley** **The Bank Teller and Other Essays on the Politics of Meaning** *The Hard Crowd* **On History and Other Essays** **Why I Can't Read Wallace Stegner and Other Essays** *Essays on the Book of Enoch and Other Early Jewish Texts and Traditions* *My Custom Van Busted in New York and Other Essays* *How to Make a Slave and Other Essays* **Selected Political Writings**

Rationalism in Politics, first published in 1962, has established the late Michael Oakeshott as the leading conservative political theorist in modern Britain. This expanded collection of essays astutely points out the limits of 'reason' in rationalist politics. Oakeshott criticizes ideological schemes to reform society according to supposedly 'scientific' or rationalistic principles that ignore the wealth and variety of human experience. "Rationalism in politics," says Oakeshott, "involves a misconception with regard to the nature of human knowledge." History has shown that it produces unexpected, often disastrous results. "Having cut himself off from the traditional knowledge of his society, and denied the value of any education more extensive than a training in a technique of analysis," the Rationalist succeeds only in undermining the institutions that hold civilized society together. In this regard, rationalism in politics is "a corruption of the mind." In this book, ethnographer and poet Michael Jackson addresses the interplay between modes of writing, modes of understanding, and modes of being in the world. Drawing on literary, anthropological and autobiographical sources, he explores writing as a technics akin to ritual, oral storytelling, magic and meditation, that enables us to reach beyond the limits of everyday life and forge virtual relationships and imagined communities. Although Maurice Blanchot wrote of the impossibility of writing, the passion and paradox of literature lies in its attempt to achieve the impossible—a leap of faith that calls to mind the mystic's dark night of the soul, unrequited love, nostalgic or utopian longing, and the ethnographer's attempt to know the world from the standpoint of others, to put himself or herself in their place. Every writer, whether of ethnography, poetry, or fiction, imagines that his or her own experiences echo the experiences of others, and that despite the need for isolation and silence his or her work consummates a relationship with them. **LONGLISTED FOR THE NATIONAL BOOK AWARD • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY KIRKUS REVIEWS •** In this moving, lyrical, and ultimately uplifting collection of essays, Michael Paterniti turns a keen eye on the full range of human experience, introducing us to an unforgettable cast of everyday people. Michael Paterniti is one of the most original and empathic storytellers working today. His writing has been described as "humane, devastating, and beautiful" by Elizabeth Gilbert, "spellbinding" by Anthony Doerr, and "expansive and joyful" by George Saunders. In the seventeen wide-ranging essays collected for the first time in *Love and Other Ways of Dying*, he brings his full literary powers to bear, pondering happiness and grief, memory and the redemptive power of human connection. In the remote Ukrainian countryside, Paterniti picks apples (and faces mortality) with a real-life giant; in Nanjing, China, he confronts a distraught jumper on a suicide bridge; in Dodge City, Kansas, he takes up residence at a roadside hotel and sees, firsthand, the ways in which the racial divide turns neighbor against neighbor. In each instance, Paterniti illuminates the full spectrum of human experience, introducing us to unforgettable everyday people and bygone legends, exploring the big ideas and emotions that move us. Paterniti reenacts François Mitterrand's last meal in a rustic dining room in France and drives across America with Albert Einstein's brain in the trunk of his rental car, floating in a Tupperware container. He delves with heartbreaking detail into the aftermath of a plane crash off the coast of Nova Scotia, an earthquake in Haiti, and a tsunami in Japan—and, in searing swirls of language, unearths the complicated, hidden truths these moments of extremity teach us about our ability to endure, and to love. Michael Paterniti has spent the past two decades grappling with some of our most powerful subjects and incomprehensible events, taking an unflinching point of view that seeks to edify as it resists easy answers. At every turn, his work attempts to make sense of both love and loss, and leaves us with a profound sense of what it means to be human. As he writes in the Introduction to this book, "The more we examine the grooves and scars of this life, the more free and complete we become." Praise for Michael Paterniti and *Love and Other Ways of Dying* "One of the best books I've read all year . . . These pieces are exceptional artifacts of literary journalism."—Mark O'Connell, *Slate* "These pieces are extraordinary. . . . Journalism elevated beyond its ordinary capacities, well into the realm of literature."—*Columbia Journalism Review* "A fearless, spellbinding collection of inquiries by a brilliant, globally minded essayist whose writing is magic and whose worldview brims with compassion . . . The size of Michael Paterniti's curiosity is matched only by the size of his heart."—Anthony Doerr, author of *All the Light We Cannot See* "Michael Paterniti is a genius."—Elizabeth Gilbert, author of *The Signature of All Things* "One of the best living practitioners of the art of literary journalism, able to fully elucidate and humanize the everyday and the epic."—Dave Eggers, author of *The Circle* "In each of these essays, Michael Paterniti unveils life for us, the beauty and heartbreak of it, as we would never see it ourselves but now can never forget it. Paterniti is brilliant—a rare master—and one of my favorite authors on earth."—Lily King, author of *Euphoria* Now includes a new essay, "Naked Childhood," about Kushner's family, their converted school bus, and the Summers of Love in Oregon and San Francisco! "The Hard Crowd is wild, wide-ranging, and unsparingly intelligent throughout."—Taylor Antrim, *Vogue* From a writer celebrated for her "chops, ambition, and killer instinct" (*John Powers, Fresh Air*), a career-spanning collection of spectacular essays about politics and culture. Rachel Kushner has established herself as "the most vital and interesting American novelist working today" (*The Millions*) and as a master of the essay form. In *The Hard Crowd*, she gathers a selection of her writing from over the course of the last twenty years that addresses the most pressing political, artistic, and cultural issues of our times—and illuminates the themes and real-life experiences that inform her fiction. In twenty razor-sharp essays, *The Hard Crowd* spans literary journalism, memoir, cultural criticism, and writing about art and literature, including pieces on Jeff Koons, Denis Johnson, and Marguerite Duras. Kushner takes us on a journey through a Palestinian refugee camp, an illegal motorcycle race down the Baja Peninsula, 1970s wildcat strikes in Fiat factories, her love of classic cars, and her young life in the music scene of her hometown, San Francisco. The closing, eponymous essay is her manifesto on nostalgia, doom, and writing. These pieces, new and old, are electric, vivid, and wry, and they provide an opportunity to witness the evolution and range of one of our most dazzling and fearless writers. "Kushner writes with startling detail, imagination, and gallows humor," said Leah Greenblatt in *Entertainment Weekly*, and, from Paula McLain in the *Wall Street Journal*: "The authority and precision of Kushner's writing is impressive, but it's the gorgeous ferocity that will stick with me." Edwin Ardener - a new expanded edition of the collected works of one of the most important social anthropologists in Britain of his time. Ardener worked on social, economic, demographic and political problems, and was particularly influential in his sustained effort to bring together social anthropology and linguistics in a highly original attempt to reconcile scientific and humanistic approaches to the study of society. This volume offers a theoretically and conceptually coherent body of work by this innovative and profound thinker, which will continue to excite and stimulate new generations of students and researchers as it has in the past. "Design is a way to engage with real content, real experience," writes celebrated essayist Michael Bierut in this follow-up to his best-selling *Seventy-Nine Short Essays on Design (2007)*. In more than fifty smart and accessible short pieces from the past decade, Bierut engages with a fascinating and diverse array of subjects. Essays range across design history, practice, and process; urban design and architecture; design hoaxes; pop culture; Hydrox cookies, Peggy Noonan, baseball, *The Sopranos*; and an inside look at his experience creating the "forward" logo for Hillary Clinton's 2016 presidential campaign. Other writings celebrate such legendary figures as Jerry della Femina, Alan Fletcher, Charley Harper, and his own mentor, Massimo Vignelli. Bierut's longtime work in the trenches of graphic design informs everything he writes, lending depth, insight, and humor to this important and engrossing collection. In this essay collection, the sequel to his *A Place to Read*, Michael Cohen presents the odd idea of the suicide note as a writing project that can be critiqued like any other, describes encounters with illegal border crossers in south Texas, and ponders the sudden popularity of books about atheism. Books are a frequent subject here, and Cohen makes an argument for *The Maltese Falcon* as the Great American Novel, searches for the perfect, the Platonic, nature handbook, and compares playing golf to reading about it. Reading is, for him, as engrossing a form of experience as any other—say hitchhiking through the Southwest with an old friend, the joys of flying small planes, or the charm of studying ancient Greek while people-watching at the gym, all experiences chronicled here. He looks back at the effect a 1956 collision of two airliners over the Grand Canyon had on him as a kid fond of flying, and how he learned about the joys of good food during a wanderjahr in Europe. Many of these essays begin with a question: whether Americans deserve their reputation for materialism, why we seem to have lost the climate change battle, and whether talking to yourself might really be beneficial. Another frequent topic is how our ideal places cannot avoid being bruised by time. He looks at what happened as the Tucson bars of his college days closed or morphed into very different places. He traces seasonal changes in the desert. He notes what happens to its effect when a giant cross beside I-40 in Texas is joined by equally giant windmills. And he takes a mind's-eye tour through Paris's terrace cafés and their literary associations after the 2015 terrorist attack there. Personal essays exploring identity, work, family, and community through the prism of race and black culture. A collection of provocative essays on politics, social meaning, and law from Critical Legal Studies scholar and magazine columnist Peter Gabel, *The Bank Teller* presents a unique and powerful analysis of the psychological and spiritual dimension of U.S. political culture and society. In this series of strikingly original essays, Gabel sheds new light on a wide range of subjects based on what he calls "the longing for mutual recognition," including the meaning of American politics from 1960, health care, affirmative action, the SAT (abolish it!, Gabel declares), deadly job culture, and the spiritual dimension of public policy. He takes on the adversarial roles of the legal system, including a nationally publicized debate with Alan Dershowitz on the moral obligation of criminal defense lawyers, as well as the meaning of the Holocaust and the social psychology underlying the modern media. Passionate, insightful and profound, *The Bank Teller* fundamentally challenges our existing social institutions and presents a political strategy that invents new forms of working, friendship, and community. It was well reviewed and much discussed -- and in some quarters much disputed -- upon its print release in 2000, and has since been assigned to classes on politics, law, and religion. **A NEW YORK TIMES NEW & NOTEWORTHY BOOK** Good bookshops are questions without answers. They are places that provoke you intellectually, encode riddles, surprise and offer challenges ... A pleasing labyrinth where you can't get lost: that comes later, at home, when you immerse yourself in the books you have bought; lose yourself in new questions, knowing you will find answers. Picking up where the widely praised *Bookshops: A Reader's History* left off, *Against Amazon and Other Essays* explores the increasing pressures of Amazon and other new technologies on bookshops and libraries. In essays on these vital social, cultural, and intellectual spaces, Jorge Carrión travels from London to Geneva, from Miami's Little Havana to Argentina, from his own well-loved childhood library to the rosewood shelves of Jules Verne's *Nautilus* and the innovative spaces that characterize South Korea's bookshop renaissance. Including interviews with writers and librarians—including Alberto Manguel, Iain Sinclair, Luigi Amara, and Han Kang, among others—*Against Amazon* is equal parts a celebration of books and bookshops, an autobiography of a reader, a travelogue, a love letter—and, most urgently, a manifesto against the corrosive influence of late capitalism. This highly readable new collection of thirty pieces by Michael Oakeshott, almost all of which are previously unpublished, covers every decade of his intellectual career, and adds significantly to his contributions to the philosophy of historical understanding and political philosophy, as well as to the philosophy of education and aesthetics. The essays were intended mostly for lectures or seminars, and are consequently in an informal style that will be accessible to new readers as well as to those already well acquainted with Oakeshott's works. Early pieces include a long essay 'On the Relations of Philosophy, Poetry, and Reality', and Oakeshott's comments on 'The Cambridge School of Political Science' through which he himself had passed as an undergraduate. The collection also reproduces a substantial wartime essay 'On Peace with Germany'. There are two new essays on the philosophy of education, and the essay which gives the work its title, 'What is History?', is just one of over half a dozen discussions of the nature of historical knowledge. Oakeshott's latter sceptical, 'hermeneutic', thought is also well represented by pieces such as 'What is Political Theory?' and 'The Emergence of the History of Thought.' Reviews of books by English and European contemporaries such as Butterfield, Hayek, Voegelin, and Arendt also help to place him in context more clearly than before. The book will be indispensable for all Oakeshott's readers, no matter which area of his thought concerns them most. **Table of Contents:** Foreword ix Three Essays on History I Present, Future and Past I II Historical Events The fortuitous, the causal, the similar, the correlative, the analogous and the contingent 49 III Historical Change Identity and continuity 105 The Rule of Law 129 The Tower of Babel 179 Index 211. This volume brings together twenty-one essays by Michael Knibb on the Book of Enoch and on other Early Jewish texts and traditions, which were originally published in a wide range of journals, *Festschriften*, conference proceedings and thematic collections. A number of the essays are concerned with the issues raised by the complex textual history and literary genesis of 1 Enoch, but the majority are concerned with the interpretation of specific texts or with themes such as messianism. The essays illustrate some of the dominant concerns of Michael Knibb's work, particularly the importance of the idea of exile; the way in which older texts regarded as authoritative were reinterpreted in later writings; and the connections between the apocalyptic writings and the sapiential literature. These sixteen essays concern pedagogy, poetry, and WASP culture: the rules and secrets, the joys and tribulations of belonging. At the heart of these lyrical investigations are the bond between father and son, the weight of expectation and disappointment, and the paralysis of privilege. In his first collection, winner of the First Series Award for Creative Nonfiction, Michael Milburn offers a blessing of patience to his readers. May we do as he has done, may we outlive our youthful indifference to what we are taught by others and embrace our capacity to think for ourselves. This provocative collection of essays reveals the passionate voice of a Native American feminist intellectual. Elizabeth Cook-Lynn, a poet and literary scholar, grapples with issues she encountered as a Native American in academia. She asks questions of critical importance to tribal people: who is telling their stories, where does cultural authority lie, and most important, how is it possible to develop an authentic tribal literary voice within the academic community? In the title essay, "Why I Can't Read Wallace Stegner," Cook-Lynn objects to Stegner's portrayal of the American West in his fiction, contending that no other author has been more successful in serving the interests of the nation's fantasy about itself. When Stegner writes that "Western history sort of stopped at 1890," and when he claims the American West as his native land, Cook-Lynn argues, he negates the whole past, present, and future of the native peoples of the continent. Her other essays include discussion of such Native American writers as Michael Dorris, Ray Young Bear, and N. Scott Momaday; the importance of a tribal voice in academia, the risks to American Indian women in current law practices, the future of Indian Nationalism, and the defense of the land. Cook-Lynn emphasizes that her essays move beyond the narrowly autobiographical, not just about gender and power, not just focused on multiculturalism and diversity, but are about intellectual and political issues that engage readers and writers in Native American studies. Studying the "Indian," Cook-Lynn reminds us, is not just an academic exercise but a matter of survival for the lifeways of tribal peoples. Her goal in these essays is to open conversations that can make tribal life and academic life more responsive to one another. **MICHAEL J. POLIGNANO** first came to national attention in 2000 when, as an undergraduate at Emory University, he ignited a storm of controversy by writing in the school newspaper about the scientifically established fact that racial differences are largely genetic. **TAKING OUR OWN SIDE** is a collection of 45 short essays, editorials, reviews, and satires. These lucidly written, carefully reasoned essays are profound, poignant, and occasionally prophetic. They are also sometimes brutally frank and hilariously funny. Michael Polignano shows how to make the most radical positions seductively reasonable. **TAKING OUR OWN SIDE** establishes him as one of the most compelling and versatile writers in the North American New Right. This is a book about why history matters. It shows how popularized historical images and narratives deeply influence Americans' understanding of their collective past. A leading public historian, Mike Wallace observes that we are a people who think of ourselves as having shed the past but also avid tourists who are on a "heritage binge," flocking by the thousands to Ellis Island, Colonial Williamsburg, or the Vietnam Memorial. Wallace probes into the trivialization of history that pervades American culture as well as the struggles over public memory that provoke stormy controversy. The recent imbroglio surrounding the National Air and Space Museum's proposed Enola Gay exhibit was reported as centering on why the U.S. government decided to use the A-Bomb against Japan. Wallace scrutinizes the actual plans for the exhibit and investigates the ways in which the controversy drew in historians, veterans, the media, and the general public. Whether his subject is multimillion dollar theme parks owned by powerful corporations, urban museums, or television docudramas, Mike Wallace shows how their depictions of history are shaped by assumptions about which pasts are worth saving, whose stories are worth telling, what gets left out, and who is authorized to make the decisions. **Author note:** Mike Wallace is Professor of History at John Jay College, City University of New York. He is the co-author, with Edwin G. Burrows, of *Gotham: A History of New York City to 1898*, winner of the 1999 Pulitzer Prize for History. Public consciousness of the threat of nuclear war is rising steadily. Responses to the nuclear dilemma are conflicting and often confusing. Never have we been more in need of information and perspective, for if we wish to avoid war we must understand it. Michael Howard offers an analysis of our present predicament by discussing those issues that cause war and make peace. His book includes an examination of nuclear strategy today, views of the past about the conduct of international relations, ethics, modes of defense, and studies of military thinkers and leaders. *The Causes of Wars* illuminates the interrelationship between men and ideas, between war and other social forces, and between our present situation and its roots in the past. This book by one of Italy's oldest and wisest intellectuals is a philosophical and personal meditation on ageing. The question of old age has preoccupied writers from Cicero to Amery, but in this volume Norberto Bobbio produces an account that is specific to our times. Born in 1909, Bobbio has lived through the major events of the past century, and his experiences of Fascism, Communism and the Cold War lend his reflections a melancholy that distinguishes them from earlier eulogies on old age and death. Bobbio's conclusions are often sobering, yet his investigation into memory and mortality is written with both humour and emotion. In the opening chapter, Bobbio reassesses the notion of progress from the perspective of an old man. Arguing for an understanding of historical change as the transfer between generations, Bobbio explains how the elderly are increasingly marginalized in contemporary society. Referring to the traditional idea of old age as the 'age of wisdom', Bobbio argues that our ever-accelerating technological progress has dramatically shifted the power of knowledge from old to young. This discussion of old age as a social problem is accompanied by a reflection on old age as a personal predicament. In his elegant and lucid prose, Bobbio confronts the facts of decrepitude and death. In taking stock of his life, he argues once again for the importance of democracy and human rights. This is a beautifully written book that will be of great interest to the academic and general reader alike.

Its intellectual content renders it of particular value to students in the fields of philosophy, politics and the social sciences. This book examines the arts over the course of modern history to illuminate psychiatry and psychoanalysis, and how these disciplines may elucidate works of literature, art, and cinema. These essays propose a paradigm shift in psychiatry, based on the idea that some symptoms of mental illness may have constructive uses. Seventy-nine Short Essays on Design brings together the best of designer Michael Bierut's critical writing—serious or humorous, flattering or biting, but always on the mark. Bierut is widely considered the finest observer on design writing today. Covering topics as diverse as Twyla Tharp and ITC Garamond, Bierut's intelligent and accessible texts pull design culture into crisp focus. He touches on classics, like Massimo Vignelli and the cover of *The Catcher in the Rye*, as well as newcomers, like McSweeney's Quarterly Concern and color-coded terrorism alert levels. Along the way Nabakov's *Pale Fire*; Eero Saarinen; the paper clip; Celebration, Florida; the planet Saturn; the ClearRx pill bottle; and paper architecture all fall under his pen. His experience as a design practitioner informs his writing and gives it truth. In Seventy-nine Short Essays on Design, designers and nondesigners alike can share and revel in his insights. In *The Revolution Will Be Hilarious and Other Essays*, Adam Michael Krause describes the environmental and political dangers we face, as well as the mechanisms that keep them in place, while offering ideas on how to extricate ourselves from this terrifying predicament. While moving between topics like Shakers, Shakespeare, Richard Pryor, John Brown, civil disobedience, the Book of Revelation, and the theory of relativity, Krause's prose elegantly weaves a cohesive call to action. With this collection of essays, Krause provides essential reading for anyone who would like our descendants to actually exist. This collection includes the essays: - THE END IS NEAR - What is to be Done? - The Revolution Will Be Hilarious - Time is Not Money - Walking Each Other Home Examines the economic underworld of migrant farm workers, the aged, minority groups, and other economically underprivileged groups. Get ready for the read of your life. Never before has a single book combined awesome vans, unicorns, Billy Joel, and erotic fiction in such a potent combination. A writing tour de force? Perhaps. A reading experience that will sear itself into your consciousness like a red-hot branding iron? Without question. Comedian and basic cable superstar Michael Ian Black unleashes the full fury of his astonishing intellect in this collection of short comic essays. *My Custom Van* is a no-holds-barred assault to the funny bone that will literally beat you into submission with hilarity\*. How did he do it? How did he create such a fine anthology? Answer: With love. Michael opened his heart and used the magical power of love to write more than fifty thought-provoking essays like, "Why I Used a Day-Glo Magic Marker to Color My Dick Yellow," and "An Open Letter to the Hair Stylist Who Somehow Convinced Me to Get a Perm When I Was in Sixth Grade." Maybe you think love is not a substitute for "good writing skills" and "spell check." Bull pucky! When it comes to writing books, love is the most powerful word processor of all. Sounds pretty great, right? And yet...something is still holding you back from paying the full purchase price of this book. What is it? Perhaps you secretly believe you do not deserve a book this good. Nonsense -- you deserve this book and so much more. In fact, if Michael could have written you all the stars in the sky, that's what he would have done. But he couldn't do that, due to his lack of knowledge in the area of astronomy. So he wrote this book instead. And this flap copy. Enjoy. \* Michael Ian Black is not responsible for any actual injuries caused by reading this book. Intimate, humorous, and insightful, *Readings* is a collection of classic essays and reviews by Michael Dirda, book critic of the *Washington Post* and winner of the 1993 Pulitzer Prize for criticism. From a first reading of Beckett and Faulkner at the feet of an inspirational high-school English teacher to a meeting of the P. G. Wodehouse Society, from an obsession with Nabokov's *Lolita* to the discovery of the Japanese epic *The Tale of Genji*, these essays chronicle a lifetime of literary enjoyment. A collection of essays that blend the personal and the social, from the celebrated literary critic and novelist In these twenty-five essays, Darryl Pinckney has given us a view of our recent racial history that blends the social and the personal and wonders how we arrived at our current moment. Pinckney reminds us that "white supremacy isn't back; it never went away." It is this impulse to see historically that is at the core of *Busted in New York and Other Essays*, which traces the lineage of black intellectual history from Booker T. Washington through the Harlem Renaissance, to the Black Panther Party and the turbulent sixties, to today's Afro-pessimists, and celebrated and neglected thinkers in between. These are capacious essays whose topics range from the grassroots of protest in Ferguson, Missouri, to the eighteenth-century Guadeloupean composer Joseph Bologne, from an unsparing portrait of Louis Farrakhan to the enduring legacy of James Baldwin, the unexpected story of black people experiencing Russia, Barry Jenkins's *Moonlight*, and the painter Kara Walker. The essays themselves are a kind of record, many of them written in real-time, as Pinckney witnesses the Million Man March, feels and experiences the highs and lows of Obama's first presidential campaign, explores the literary black diaspora, and reflects on the surprising and severe lesson he learned firsthand about the changing urban fabric of New York. As Zadie Smith writes in her introduction to the book: "How lucky we are to have Darryl Pinckney who, without rancor, without insult, has, all these years, been taking down our various songs, examining them with love and care, and bringing them back from the past, like a Sankofa bird, for our present examination. These days Sankofas like Darryl are rare. Treasure him!" Written by noted Catholic philosopher Michael Novak, the selections in *The Myth of Romantic Love and Other Essays* highlight the arc of his intellectual career. Collectively demonstrating the fundamental unity of Novak's work, the sixteen essays in this book span a broad range of political, economic, and social topics. The selections offer clarity of thinking for the sake of concrete ends. For example, *The Myth of Romantic Love*, the chapter from which the title of this work is drawn, sharply distinguishes the love that popular culture portrays from the true Christian vision of love. And *The Family out of Favor* argues, if things go well with the family, life is worth living; when the family falters, life falls apart. Thus, true Christian love manifest in marriage and family life is a greater resource for civilized society than any other institution. Although this collection shows that Novak's viewpoints did evolve over time, he remains a thinker that is clearly rooted in the ancient and medieval Catholic tradition. From his discussions of gender relations, to economics, culture, and politics, his perspective honors the primacy of man and his immediate experience, and thereby ultimately glorifies the Creator. Novak's writing will infuriate some readers, and inspire many others—but both comrades-in-arms and intellectual opponents will find the clarity and intensity of his writings undeniable. Gathers the uncollected work on Lincoln by Benjamin P Thomas, regarded as the greatest Lincoln historian of his generation. This diverse collection is enhanced by an introduction by Michael Burlingame, himself a leading biographer of Lincoln, who provides a portrait of Thomas and his circuitous path toward writing history. This book is a collection of eight (mostly) recent essays on the work of the 20th-century English philosophic essayist, Michael Oakeshott. Six of them advance the view in different ways that Oakeshott's multifarious lifework may be understood as variations on a singular insight — that the structure of experiential reality is 'creative' or 'poetic', with the form and content (the how and what) of thought and activity occurring simultaneously and conditioning one another reciprocally; and that this experiential structure has specifiable cultural, political and legal ramifications. In advancing and illustrating this viewpoint, comparisons and contrasts are drawn with medieval nominalism, philosophic idealism, Cartesianism, modernity, post-modernism, Chinese Daoism and with the views of thinkers such as Sir Henry Maine, Charles McIlwain, M.B. Foster, Leo Strauss, A.C. Graham, Friedrich Hayek, Efraim Podoksik, John Liddington, and others. Included also is an essay on the educational views of Oakeshott and A.N. Whitehead, and another on Oakeshott, Max Weber and Carl Schmitt and the relationship between politics and armed force. A very brief concluding postscript asserts the continued relevance (as a corrective) of Oakeshott's views on the creative structure of human experience in an age of 'artificial intelligence' (AI). From his early career as an art critic during the sixties to his art historical writings of recent decades, Michael Fried has remained one of the most controversial and fascinating art writers of the late twentieth-century. The theoretical and historical aftereffects of Fried's art criticism continue to be played out in contemporary art and criticism, while his art historical studies impinge on many of the most pressing recent debates in art history and theory. This collection brings together for the first time a range of scholarly responses to Fried's art criticism, art history, and poetry. It illuminates Fried's distinguished contribution to the study of art, while taking his work in exciting new directions. This book will be of significant interest to art historians, those engaged in contemporary art and criticism, as well as critical and visual theory. First published in 2000, it remains the only anthology devoted to analysis of the work of this prodigious scholar. Selected Political Writings gathers Stuart Hall's best-known and most important essays that directly engage with political issues. Written between 1957 and 2011 and appearing in publications such as *New Left Review* and *Marxism Today*, these twenty essays span the whole of Hall's career, from his early involvement with the New Left, to his critique of Thatcherism, to his later focus on neoliberalism. Whether addressing economic decline and class struggle, the Cuban Missile Crisis, or the politics of empire, Hall's singular commentary and theorizations make this volume essential for anyone interested in the politics of the last sixty years. The problem of how to relate the history of book production to the considerations of literary studies occupied scholarly bibliographer McKenzie for his entire career. Ten of his previously published essays are presented here and reflect that concern and his advocacy for a theoretical viewpoint rooted in "the sociology of texts." Among the topics presented are how the investigation of work habits of 17th century printers calls into question previous bibliographic assumptions, the relation of the London book trade to book production, and theoretical considerations of the practice of bibliography. Annotation copyrighted by Book News, Inc., Portland, OR G. A. Cohen was one of the most gifted, influential, and progressive voices in contemporary political philosophy. At the time of his death in 2009, he had plans to bring together a number of his most significant papers. This is the first of three volumes to realize those plans. Drawing on three decades of work, it contains previously uncollected articles that have shaped many of the central debates in political philosophy, as well as papers published here for the first time. In these pieces, Cohen asks what egalitarians have most reason to equalize, he considers the relationship between freedom and property, and he reflects upon ideal theory and political practice. Included here are classic essays such as "Equality of What?" and "Capitalism, Freedom, and the Proletariat," along with more recent contributions such as "Fairness and Legitimacy in Justice," "Freedom and Money," and the previously unpublished "How to Do Political Philosophy." On ample display throughout are the clarity, rigor, conviction, and wit for which Cohen was renowned. Together, these essays demonstrate how his work provides a powerful account of liberty and equality to the left of Ronald Dworkin, John Rawls, Amartya Sen, and Isaiah Berlin.

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